

# THE **✦** NONCONFORMIST **✦** **✦** MUSICAL **✦** JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

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Devoted to the interests of Worship Music in the  
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*Organist and Director of the Music at the City Temple,  
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## Musical Inconsistency.

It is amazing what a large amount of musical inconsistency there is amongst many of our congregations. The influence of it is a great drawback to the efficiency and beauty of our worship music. It is probable that those who thus become stumbling-blocks are not aware of the injury they are doing to the cause; otherwise their action would be altogether altered. Let us point out a few of the most glaring inconsistencies.

There are people who object to any anthem being sung in service if it is not in the book in use in the church. If the objection came from musical people there might be some reason in it, for without the notes they would be unable to take part. But generally it is those who know nothing whatever of music that complain. The words of the anthem are announced by the minister, and they have them in the Bible before them; so really they are in exactly the same position as if they had the anthem-book. No; that will not do! If it is not in the book it is a fatal objection. We have heard of a person who loudly complained of Stainer's anthem, "What are these?" being sung because it was not found "in the book." Shortly afterwards a new collection was introduced which

included this anthem, and at once no one was more emphatic in praising the beauty of it than the grumbler of a few months before!

Another prevalent inconsistency concerns solos. In some churches the organist may play "O rest in the Lord!" "I know that my Redeemer liveth," or any well-known air of that kind; but if these favourite melodies are sung as a solo, hands are held up in pious horror, and the act is denounced as a performance. Surely it is better to have the sacred words with the music than the music only. Further, those who object to these solos frequently enjoy them in their own drawing-room. Why should those who are too poor to have the luxury of a drawing-room not have a similar benefit in the church? Then, again, there are people who greatly appreciate a song, such as Gounod's "There is a green hill far away," but who will not tolerate it being sung in service except as a common-metre hymn. Another instance is the well-known evening hymn, "Abide with me." This is worship if sung to a tune, but is "a performance" if sung to Barnby's effective and appropriate music!

Some few persons strongly object to oratorios being given in concert halls. They argue that to sing sacred words in such a way is irreverent. Many of these people, however, disapprove of selections from these masterpieces being given as anthems in the church. Where, then, are the great works of Handel, Mendelssohn, and Haydn to be given? These narrow-minded people would apparently banish them altogether.

The objection to orchestral accompaniment in service is still strong in some quarters. Seventy or eighty years ago the fiddle, flute, clarinet, bass viol, etc., etc., were the orthodox instruments. When, a few years afterwards, the organ was gradually introduced, it was regarded with suspicion and was certainly considered by many as an institution of the devil. In the present day the reverse is the case, and many, who in their young days enjoyed the playing in "the table pew," now regard the introduction of a few musical instruments as a distinct move in a wrong direction. They approve of the organ with its imitation horn, clarinet, oboe, flute, violoncello, trombone, etc.; but to have the real instruments instead of the imitation is, in their opinion, making our worship music into Sunday concerts.

These are some of the musical inconsistencies most frequently met with. It will take time to overcome them; but that we shall have greater freedom in church musical matters ere long there can be but little doubt. The higher standard of education, the evident desire for a more beautiful and more varied form of worship all lead in that direction.

THE next Annual Festival of the Nonconformist Choir Union at the Crystal Palace is now fixed for Saturday, June 6th, at 4 p.m. The books of music to be sung on that occasion will be ready in a few weeks. Applications for same should be addressed to the Hon. Secretary, Mr. T. R. Croger, 114, Wood Street, E.C.



MR. HENRY CHARLES BANISTER, Professor at the Royal Academy of Music, who kindly undertook to adjudicate on the Anthems sent in for the Prize of Five Guineas offered by the Nonconformist Choir Union, writes Mr. Croger as follows:—"After much consideration, with anxiety to do justice to all, I have come to the conclusion that the Anthem bearing the motto 'Orpheus' is, on the whole, *on the conditions*, the one entitled to the prize. That marked 'Benedic anima Mea' runs it very close."—"Orpheus" is Mr. Matthew Kingston, Organist of the Presbyterian Church, Bournemouth, and "Benedic anima Mea" is Mr. H. A. J. Campbell, Organist of New College Chapel, Swiss Cottage, N.W.

WE are glad to note that the Stockport and District Choirs have formed themselves into a union which is affiliated to the Central Union. The Mayor of Stockport is President, Mr. H. A. Southworth the Chairman of Committee, and the Rev. H. Ward-Price is the Hon. Secretary and Treasurer. Long life and prosperity to the Stockport Union!

WE are pleased to learn that through the exertions of Mr. Coulson, Choirmaster of Christ Church, a Nonconformist Choir Union has been formed in Oswestry. Mr. J. Parry Jones is President.

A GENTLEMAN in South Wales writes us as follows: "I am glad to inform you that I have obtained ten new subscribers to your JOURNAL for 1891, and I believe I shall have several more in the new year." Will our many other friends follow this excellent example in trying to circulate the JOURNAL?

THE Presbyterians are really making good progress in musical matters. A circular, containing a series of questions, was recently sent out to the Public Praise Committee of the Presbyterian Church of England. One enquiry was: "Do you think there is need of a cheap and good anthem book as a companion to 'Church Praise,' comprising, say, a wider and more congregational selection of anthems, settings to the Canticles, and a selection of the Psalms with improved pointing and chants?" Ninety-six replied "Yes," and twelve "No." Considering that the anthems already included in "Church Praise" comprise amongst others, "Stainer's 'What are these?'" Goss's "O taste and see!" and Hopkins's "Lift up your heads!" it is very significant that so many should vote for an enlarged selection.

CHURCH organs seem to meet with a curious reception in Russia, according to the following story:—It appears that the British and American Congregational Church, to celebrate the jubilee of its foundation, resolved on getting a new organ; and, at the expense of £500, obtained from London an instrument which duly arrived at Cronstadt. But here the difficulties began. There were forty

cases, and these happened to arrive in two ships, thirty-two in one and eight in another. Church organs are practically unknown in Russia, where Church music is entirely vocal. The only instrument known corresponding to the organ is one which is found in every Trakteer (or tea-house), and is of the nature of a musical-box with a few pipes. The Custom House officials claimed the duty on six organs, saying there were pipes enough for so many! After long negotiations the organ was allowed to pass through under protest, and is now being erected under the supervision of the Custom House authorities. Two officials, with swords, are on duty at the door, and watch everyone going out to see that he does not take an organ away with him. During Divine Service the guards take an occasional peep to see that everything is above board.

IN reply to our request last month, we have received many letters from organists, all confirming the opinion that the want of soft pieces suitable for opening voluntaries is very generally felt. Is it possible for the organists to supply this want? A series of such voluntaries published monthly would perhaps be acceptable to many.

THE introduction of an orchestra into the Unitarian Chapel at Dundee has caused some excitement. The novelty drew crowded congregations.

THE bound volume of the JOURNAL for 1890 can now be had at our publishing office. Price: Three shillings and sixpence.

## Music in the Scottish Churches.

(From our own Correspondent.)

ONE of the most imposing buildings outside Glasgow, in the county of Lanark, is the Parish Church of Bothwell. The new portion of the church was built about fifty years ago, and its character is much enhanced by a large and exceedingly well-proportioned tower, connecting it with the church erected for the parish in 1398. Of course the organ had to come, but there were considerable difficulties to contend with, as is often the case with churches built before the king of instruments was thought of as an accessory of a church service. A very fine stained-glass window, by Cottier, of London, from designs by Millais, had been put into the church ten years ago, and it was necessary in the erection of the organ that the view of this window should in no way be impaired. This difficulty, judging from an illustration I have seen, seems to have been got over with conspicuous success. The pipes, by the aid of pneumatic action and the skilful arrangement of the builders of the organ (Messrs. Forster & Andrews), appear as if they had been constructed not for practical use, but for the forming of an ornamental framework for the window. The instrument was "opened" some weeks ago by Mr. Herbert Jones, A.C.O., the newly appointed organist, whose playing was much appreciated at a recent recital in Edinburgh. Mr. Jones goes to a fine historical church and to a fine organ, and it is hoped his work will be both pleasant and successful.

The organ makes, perhaps, more rapid strides in

Aberdeen than in any other city in Scotland. St. Clement's Free Church and Commerce Free Church, both East End congregations, are now experimenting with American organs, which will doubtless, in course of time, lead to the larger instrument. Another Free Church congregation in the town has been obliged to give up the idea of an organ in order to retain one or two of its oldest members. Is it not the grossest selfishness for an insignificant minority thus to override the wishes of the vast majority of the people? "Why should half-a-dozen elderly men, with what they call "conscientious scruples," stand in the way of an improvement for which everyone around them is loudly calling? Many Free Church congregations in Scotland, who would gladly avail themselves of the help of an organ, have no prospect of securing what they desire until Nature comes to their aid by removing the present obstructionists. "Conscientious scruples" ought, of course, to be respected, but no one man is entitled to override the consciences of a dozen men; and when the opponents of the organ find themselves in such a minority, it is their duty either to submit or to join a communion where unanimous sympathy with their views can be obtained. There are, unhappily, still one or two sects who altogether abjure the organ.

A large number of the Aberdeen church organs have been built by Messrs. Wadsworth, of Manchester; owing, perhaps, to the fact that the firm have an energetic representative in the town. A reaction seems now to have set in in favour of Henry Willis, who has a splendid instrument in the City Hall, one in the West Parish Church, and another in Queen's Cross Free Church. The latest church to show its good sense by employing this artist among organ-builders, is the Rubislaw parish. The new instrument—a very fine one of twenty-two "speaking" stops—was opened by Dr. Peace, of Glasgow, who played a number of his stock pieces. The choir, under the leadership of Mr. Burwood Nicholls, the church organist, and with Miss Norris Adams as soprano soloist, gave an excellent rendering of Mendelssohn's *Forty-second Psalm*. The old organ was a wretched instrument, over which no one in Aberdeen will shed a tear. I well remember it as first played by Miss Lucas, and, later on, by Mr. Reginald Mozart Atkins—who, I trust, is now happy and successful in his new appointment at Greenock. In these early days Aberdeen knew no more than three professional organists; now I should think there are nearly a score, and the number is yearly increasing.

Quite a number of disputes between ministers and their musical workers have taken place since the date of my last letter. One clergyman at Crief, as he ascended the pulpit-stairs, peremptorily ordered a lady sitting in the choir pew to leave the church. The lady left as requested, and a considerable number of the congregation with her; the preacher sent in his resignation; and now the minister has been sued for £50 damages and a public apology. I trust the law will give the lady both the money and the apology. Another clergyman has come to words with his organist because the latter, by mistake, played a choral "Amen" before the prayer was quite finished—which is likely enough to happen when the prayers are extempore; and still another paused in his Scripture reading to quarrel with the choir for turning up their hymnals to be in readiness for the singing next to follow. It is deplorable to read of such instances of petty interference and tyranny. In each of the cases mentioned the choirs have rebelled, and scandals have been created which are entirely against the interests of the Christian religion. When will ministers learn to be judicious, if nothing more?

The penalty paid for holding the position of "Our own Correspondent" is that a modest man must keep quiet regarding his own doings. I may, however, be permitted just to say that some of us here in Edinburgh

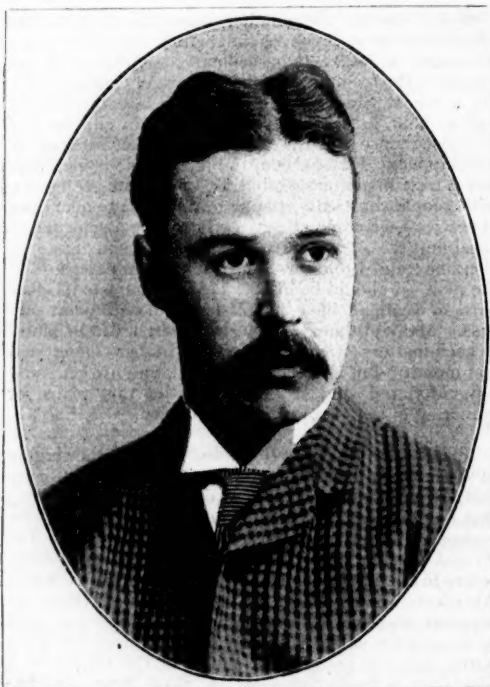
—myself among the number—have been trying the effect of a short organ recital before service, in order to secure a larger than ordinary attendance of the people. The results, so far, have been very encouraging. On a recent Sunday evening I gave a recital, lasting half an hour, in St. John's Parish Church, and we had in consequence almost double the usual number of worshippers. Half an hour of organ music is, perhaps, just a trifle monotonous; but I do not quite see how—with people constantly coming in up to the regular hour of service—we could effectively introduce a selection of vocal music. At any rate, as it is, the results are very cheering; and I think we may look for an extension of the plan. I should be glad to hear if organists in other parts of Scotland have adopted it, and with what success. Many of them, I know, have not a "free hand" in such matters (witness the case of Larbert, mentioned last month); but in the cities, at least, they are generally left unfettered, and it is in the cities that plans for gathering in the people are most needed.

NOTES.—Dr. A. K. H. Boyd declares that the singing of the most cultivated choir is a miserable and shivery thing when the congregation is dumb. He also states that he never was but in one church in Scotland where without the organ the praise was all it might be.—The *British Weekly*, in a notice of the minister, incidentally refers to the excellent music in the West Parish Church, Aberdeen. This is one of the churches where the separate choir-master and organist plan did not work well; and the whole duty now devolves upon Mr. John Kirby, who has brought the music of the church to a high state of perfection.—Mr. A. Scott Jupp, who has been for several years organist of Newington Parish Church, Edinburgh, has been appointed to succeed Mr. Blakeley at Morningside U. P. Church.—Speaking at a social meeting in connection with Morningside Congregational Church, Dr. Simon, in alluding to the question of instrumental music, recalled the fact that when he was a youth the choir in his father's church was accompanied by a full brass band, and after the service the players and the singers were served with refreshments in the shape of bread and butter, Welsh rabbit, and beer!—In the *Christian Leader* Mr. Spencer Curwen answers the critics of his paper on "The Dangers of Presbyterian Psalmody." He would have the characters of men applying for musical appointments in the Church inquired into, many organists being confirmed dipsomaniacs!

J. CUTHBERT HADDEN.

[Information on all points of interest to Scottish musicians will gladly be received for this column by the writer, addressed to 4, Argyle Park Terrace, Edinburgh.]

MUSIC TO BE BEAUTIFUL, MUST BE SCIENTIFIC. Music to be beautiful must be scientific, that is, it must follow the fundamental law of the art, just as painting must follow the laws of perspective, anatomy, and colouring. By scientific we mean in accordance with the laws that are discoverable by science. A composition, as a logically constructed whole, must have its why and wherefore, and be capable of analysis into naturally independent parts. But the enjoyment to be derived from it as a work of art does not depend upon the recognition of such analysis by the listener, any more than the enjoyment of a painting depends upon our recognition of the correctness of its anatomy and perspective. The beauty of both composition and painting must be instinctively felt.



### Music at Sefton Park Presbyterian Church, Liverpool.

VISITING Liverpool one warm August Sunday, we determined to make our way to Sefton Park Presbyterian Church, hearing that some of the best music in any Nonconformist Church in the district was to be heard there. Being strange to the place, we had some difficulty in finding the church, especially as no 'buses or trams were running, and the distance from the hotel was considerable. Once or twice we were tempted to turn into chapels we passed, but we resisted, and finally reached our destination a few minutes before the time for service.

The building is a very handsome one, in Gothic style, and stands in an excellent position, surrounded by well laid-out and excellently kept grounds. A bell was ringing for service as we approached, and for a moment we thought we were going to the wrong place, for it is so unusual for a Presbyterian Church to have a bell. On entering the church we were very courteously shown to a comfortable seat in a good position. We were at once struck with the substantial and comfortable appearance of the surroundings. Evidently no money has been spared to complete the building in a suitable manner. The stained-glass windows are rich; the high roof gives a massive look to the place; and the carved oak pulpit and choir stalls in front of it to correspond, look thoroughly good. At the back of the pulpit and in a gallery is the organ, a two-manual instrument of about twenty-two stops. We were for some time looking for the player to make his appearance in this gallery, but we ultimately found Mr. T.

Hague Kinsey (whose likeness we give herewith, by kind permission of Messrs. Brown, Barnes, & Bell) at the keyboard in a side recess on the level with the floor, and, as it were, caged in behind a carved wooden screen. It certainly must be difficult for Mr. Kinsey to hear the effect of his instrument, for he is many feet below it and completely shut in. The organ (the specification of which was prepared by an eminent local organist) is badly arranged for the player. Some of the "fads" introduced into it, Mr. Kinsey very wisely wishes to have altered to the orthodox style of thing, and for his sake we hope he may soon be able to have his desires fulfilled.

The choir-stalls contain room for about twenty-five persons, but owing to holidays only twenty seats were occupied. Six ladies and six boys first entered "promiscuous like," but the eight men entered together from the vestry behind.

The minister, the Rev. John Watson, M.A., is exceedingly popular, and is greatly esteemed by his people, especially by the young folks. The morning congregation is good, but we understand the church is very crowded at night, seats having to be placed in the aisles to accommodate the people. Owing to a temporary breakdown, Mr. Watson preaches at night only, an assistant taking that duty at the morning service. Mr. Watson can probably boast of having the most aristocratic Nonconformist congregation in Liverpool.

After a brief introductory prayer, the hymn, "Lord of the Sabbath, hear our vows," No. 205 in "Church Praise" (the book in use here), was announced. No part of the hymn is read by the minister; only the text at the head of it, according to High Church style. The tune is played over, and at the beginning of the last line, the choir all rise ready to begin to sing. The singing was very congregational, though the tune was not thoroughly known. The choir, however, were prompt, and led with commendable vigour. After another prayer, the fiftieth Psalm was chanted, and an excellent example of chanting it was—the enunciation was clear, and there was no dragging. Mr. Kinsey varied his accompaniment with much taste; and no matter what he did the choir went ahead. They sang independently of the organ (a quality that is wanting in many choirs), and this gave the organist the opportunity of showing his skill as an accompanist.

After a Scripture lesson the *Te Deum* was sung to a quadruple chant. It was taken rather fast, but still it went well. This was followed by a prayer, and then "Jesus is our Shepherd" was sung to the popular tune *Pastor Bonus* (in some books called *Goshen*). Everyone seemed to know and like this tune, so the singing was very full and hearty. A young man of considerable ability and great promise preached a very thoughtful sermon, to which the congregation gave great attention. "There is a holy sacrifice," was the closing hymn. It was sung to a very nice tune (*Riseholme*, by Dr. Gauntlett) which we had not heard before. Great expression was thrown into it, and altogether it was a good specimen of refined singing.

Anthems are sung two Sundays a month; and a



canticle in service form is given at the evening service.

We were played out with a good rendering of Lemmens' *Marche Triomphale*.

Mr. Kinsey has only recently been appointed as organist and choirmaster. He is certainly the right man in the right place. He has formed a Musical Society, which meets in the Lecture Hall, and which promises to become a large and useful institution. The works in rehearsal at present are Mendelssohn's *Lauda Sion*, Gade's *Spring Message*, and Stanford's *Revenge*.

The music is refined and devotional, and the choir are well trained. With a good musical service, a popular preacher, and such a comfortable and attractive church, we are not surprised there is a large congregation, and that the various departments of Church work are in a flourishing condition.

#### "CONGREGATIONAL PSALMODY" IN YORKSHIRE.

A SHORT and hurried visit to Yorkshire last month, to lecture on "Congregational Psalmody," brought me into contact with some enthusiastic and energetic workers in connection with Nonconformist Church Music, with whom I spent a very pleasant time. My first engagement was at Leeds. Arriving there on the 9th ult., on a very foggy evening, I was taken by Mr. Dodgson (the energetic choir secretary of Headingley Hill Congregational Church), to the Liberal Club for refreshment. Thence we drove to the church, and in the vestry I found the esteemed borough organist, Dr. Spark, waiting to give me a welcome to Leeds. The Rev. James Legge, M.A., the genial pastor, presided. The choir had been very carefully trained by Mr. Reinhardt, the organist, and gave the illustrations with excellent effect. Their singing had the true Yorkshire ring about it, the voices being full and round. Quartettes were sung by Miss Jessie Beevers, Mrs. Clark, Mr. Walker, and Mr. R. P. Dodgson. Notwithstanding his many engagements, Dr. Spark remained to the lecture, and in moving a vote of thanks, told the audience the interesting fact that he was the first person to write music to "Sun of my soul, Thou Saviour dear." Keble was visiting Dr. Hook, and was introduced to young Spark, who was then only seventeen years of age. The hymn had only just been written. Dr. Spark very kindly invited me to hear and try the Town Hall organ on the following morning, and a very delightful time I spent. The doctor having first shown off the many good features of the organ (a splendid Vox Humana especially pleased me), I got on the stool and greatly enjoyed playing this large and magnificent instrument. I wish I could have accepted the invitation to make a long stay at the organ, but I had to catch a train, so was compelled to hurry away.

From Leeds I went to Hull, and was met at the station by Mr. George Shepherdson, the organist of Wycliffe Chapel (where I was to lecture), and Mr. J. Soulsby, the organist of Colman Street Wesleyan Chapel, an enthusiastic amateur musician of great ability. The latter told me that in connection with his choir he has a harmony class of some twelve or fourteen members. Believing that they would sing better and appreciate music more if they had some knowledge of the theory of it, he invited those who cared to do so, to meet him once a week for instruction in harmony. Those who accepted the invitation now say that, owing

to what they have learnt at this class, they see beauties in music they never saw before, and they are eager to go on. In the evening I fulfilled my engagement, the Rev. J. Bell presiding. Though it is a difficult thing to follow a man like the Rev. John Hunter, Mr. Bell is evidently doing a good work and is much beloved by his people. The choir was strengthened from some of the other chapel choirs in the town, and most ably were the "illustrations" given. For expression and good phrasing the choir deserve great praise. The principal soprano, Mrs. Blackburn, is one of the best leaders I ever heard. Her voice is strong, but exceedingly sweet and full of pathos. Mr. Shepherdson had taken great trouble in preparing the choir, and the results were all that could be desired.

The following morning I had the pleasure of visiting the factory of Messrs. Forster & Andrews, and there saw their large staff of hands busy at work. It was very interesting to see the whole process of organ building going on, and it is needless to say that in every department the work was of the very best quality.

From Hull I went to Driffield, and was here entertained by Mr. Joseph Shepherdson, the organist of the Congregational Church, in which I was to lecture. He and his brother and father (all of whom are still living) between them have held the post of organist at the chapel for about forty-five years. Mr. Shepherdson, senr., well remembers the "good old times," and many interesting and very amusing "yarns," he related to me concerning the orchestra that used to play in "the table pew." I hope he will write some of these interesting reminiscences for publication in the JOURNAL. For a small town there is a very efficient choir at the chapel. Mr. Joseph Shepherdson, who accompanies with much taste, takes great pains to have the worship music properly rendered. He is ably supported by the minister, the Rev. R. F. Bracey, who is fond of music. I was glad to find that such a kindly feeling exists between Church and Dissent at Driffield that a curate from the Parish Church was amongst my audience.

My Yorkshire visit was a most pleasant one, and I shall not quickly forget the many new and old friends I met.

My future lecturing engagements are as follows:—February 11th, Brighton; February 18th, St. Albans; Northampton, Kettering, Richmond (Yorks), (dates not yet finally fixed).

E. MINSHALL.

#### Hymn Tunes adapted from Classical Melodies.

By ORLANDO A. MANSFIELD, MUS. DOC. T.C.T.,

F. C.O., L. MUS. T.C.L., L. MUS. L.C.M.

In the present paper we do not intend to discuss the question as to the desirability, or otherwise, of adapting hymn tunes from any source whatever. Such a question must be referred to a discussion of the *morale* of arrangements in general, a point upon which time and space alike forbid us to touch. Admitting the adaptation of hymn tunes from exterior sources as an accomplished fact, we shall hope to make a few suggestions as to the sources from which hymn tunes may be adapted, and the manner in which such adaptations should be conducted; and, finally, to direct the attention of our readers to certain more or less representative examples of hymn tunes adapted from various musical forms.

If the readers of this JOURNAL are disposed to accept

the definition of sacred music given by us in a preceding paper—viz., that all high class music should be regarded as sacred unless rendered secular by words or associations,—they will then be prepared to admit the moral possibility of adapting hymn tunes from suitable melodies found in classical pianoforte, chamber, or orchestral music; as well as from all music, such as oratorios, anthems, etc., set to sacred words. This definition would exclude adaptations from operatic sources, of which there are some examples, and also adaptations from popular secular melodies, which, without any artistic element to recommend them, have become so popular in the services of the Salvation Army, etc. Other restrictions governing the melody to be arranged would be that such melody must be for the most part diatonic, moving by small steps, in notes more or less similar in value, not exceeding the vocal compass, and supported by firmly moving and clearly defined harmonies. The artistic suitability of the melody to be arranged must be left to the taste of the arranger; and errors in choice and treatment, made by this oftentimes incompetent individual, have perhaps contributed in no small degree to cause our best musicians to look upon adapted hymn tunes with suspicion and contempt. Frequently we meet with hymn tunes adapted from most unsuitable materials, and still more often worked up in such a manner as to present only a disjointed mass of mutilated melody and harmony, in which the original can scarcely be recognized; while, in other cases, to quote the words of Sir John Stainer respecting Anglican chants, "the most trifling similitude seems to have justified the arranger in saying that his handiwork is from Mr. So-and-so." In short, then, an adapted hymn tune is nothing if not a more or less faithful presentation of the original. Of course certain alterations have occasionally to be made. Sometimes the melody has to be purged of extraneous embellishments; sometimes the harmony has to be simplified—*arpeggio* and moving figures being reduced to four-part chords—and not infrequently the whole has to be transposed into a lower or higher key so as to bring it within the compass of the ordinary voice parts. Hence it is no wonder that under unskilful treatment the hymn tune, even when adapted from a suitable source, emerges from these various processes considerably the worse for the operation.

But to turn from the *modus operandi* to the result. Here, even if we were sufficiently acquainted with the literature of our subject to name the greater portion of the hymn tunes which have been applied from classical melodies, our space would not permit us to allude to a tithe of them. We must, therefore, content ourselves with naming a few representative examples adapted from the various instrumental and vocal forms of classical music.

#### I.—HYMN TUNES ADAPTED FROM SYMPHONIES AND OTHER ORCHESTRAL COMPOSITIONS.

Perhaps the best known example of this class is the arrangement, generally set to the hymn "Onward, Christian Soldiers!" of the slow movement in A, from Haydn's Symphony in D, No. 20 in the Litolf Edition. In the "Hymnal Companion," No. 323, the melody is

transposed from the key of A into that of G, and arranged with entirely new harmonies by J. T. Cooper. Another adaptation from Haydn's Symphonies is the well-known tune *Neapolis* (No. 85, in the "Bristol Tune Book"). This is an arrangement and transposition into the key of B $\flat$  of the subject of the slow movement in D, from Haydn's Symphony in G (No. 16 in Litolf's Edition). The opening melody of the slow movement in A from Beethoven's Second Symphony in D, has been transposed into F, and arranged as an hymn tune by Dr. Gauntlett. The tune No. 314, in the "Hymnal Companion," is an arrangement of a melody from Dr. Arne's *Artaxerxes*.

#### 2.—HYMN TUNES ADAPTED FROM CLASSICAL CHAMBER MUSIC.

Of these tunes we can only mention the tune named *Sardis* ("Bristol Tune Book," No. 202), which is an adaptation, and transposition into the key of F, of the subject of Beethoven's Romance in G, Op. 40, for pianoforte and violin.

#### 3.—HYMN TUNES ADAPTED FROM PIANOFORTE SONATAS.

Here the numerous arrangements of melodies from the slow movements of Beethoven's pianoforte sonatas will at once occur to our minds. The Tema of the Air with Variations, which forms the first movement of the Sonata in A $\flat$ , Op. 26, is adapted as a hymn tune, and set to the words, "Sweet the moments, rich in blessing," in the "Congregational Psalmist," No. 162. A more popular adaptation is that of the Tema of the Air with Variations in C, which forms the slow movement of the Sonata in G, Op. 14, No. 2. Transposed into F it does duty as a D.L.M. in the "Bristol Tune Book" and the "Hymnal Companion." Transposed into E $\flat$  it occurs in the "Congregational Psalmist" as a 7s. D. But the latter arrangement is much inferior to the former. Even the opening melody of the Adagio in A $\flat$ , from the Sonata in C minor (*Pathétique*), Op. 13, has been transposed into D, and made to do duty as a double chant.

#### 4.—HYMN TUNES ADAPTED FROM PIANOFORTE SOLOS.

The popularity of Mendelssohn's *Lieder ohne Worte* has attracted the attention of hymn tune adapters in no small degree. We have, *inter alia*, an excellent arrangement as a 7.6 D. of the Andante in A, No. 16 (*vide* "Hymnal Companion," No. 114); and as a striking example of how not to do it, the same tune book contains (No. 284) a most execrable arrangement of the Moderato in A, No. 4. Here the melody is disturbed by the omission, in one or two places, of the initial notes of certain lines and phrases, in order to make it fit the words, "Glorious things of thee are spoken." A far more satisfactory arrangement is that of the favourite Adagio non troppo, in E, No. 9, which makes a capital tune to Bishop Heber's hymn, "Brightest and best of the sons of the morning" ("Hymnal Companion," No. 94). No. 632 from the "Bristol Tune Book" is another and inferior arrangement of the same tune, this time transposed into the key of F. The melody of the Duetto in A $\flat$ , No. 18, has been adapted, as an



ordinary L.M. hymn tune, by W. Haynes, and appears as No. 385 in the tune book last mentioned.

But if the adaptations of hymn tunes from instrumental compositions are numerous, still more so are the adaptations from classical vocal compositions. We have only space to mention a few.

#### 5.—HYMN TUNES ADAPTED FROM THE ORATORIOS.

Here, as might be expected, we have a large field for selection, owing to the popularity of oratorio in this country, to the greater suitability for adaptation of a vocal melody as compared to one from an instrumental composition, and to the fact that in oratorio these melodies have already been associated with sacred words.

In an old volume of Psalmody containing tunes in the florid style for the whole of Wesley's hymns—published in 1832 at Watchet, Somerset, and at the Wesleyan Book Room, and edited by one Thomas Hawkes, described as land agent and surveyor, of Williton, Somerset, with the assistance of one George Gay, organist of Corsham Chapel, Wilts—there is a very fair arrangement, in the form of a C. M. tune, of the melody, "I know that my Redeemer liveth," from Handel's *Messiah*. The same work contains several other adaptations from Handel's oratorios. Some phrases from the chorus, "Then round about the starry throne" (*Samson*), have formed a most popular L.M. hymn tune; while an almost equally popular C.M. tune has been adapted from the melody, "What though I trace," from Handel's *Solomon*. The massive introduction, or first subject of the chorus, "O Father whose almighty power!" from Handel's *Judas*, occurs as an L.M. tune (No. 261 in the "Congregational Psalmist"), being transposed from the original key of B $\flat$  into that of A $\flat$ .

From Haydn's *Creation* we have a D.L.M., ("Hymnal Companion," No. 496), formed by the arrangement and transposition into the key of G of some phrases from the well-known Aria in B $\flat$ , "With verdure clad." A hymn tune of the same metre as the foregoing, adapted from the chorus, "The heavens are telling," was immensely popular some years ago. Both of these tunes have been associated with Addison's hymn, "The spacious firmament on high."

Among adaptations from more modern oratorios we must mention the tune to the words, "Sinful, sighing to be blest" (No. 410, "Bristol Tune Book"), adapted from the bass solo, "Look down on us from heaven," and the following chorus, "Open the heavens," in Mendelssohn's *Elijah*. Part of the same melody has also been adapted in the form of a Kyrie; and the subject of the chorus, "How lovely are the messengers!" from Mendelssohn's *St. Paul*, appears, transposed from the key of G into that of A, as an ordinary C.M. tune in the "Hymnal Companion," No. 308. From lesser known oratorios we have the popular adaptation from Spohr's *Crucifixion* ("Bristol Tune Book," No. 191), and one from Sir Michael Costa's *Eli* ("Bristol Tune Book," No. 105). An ancient Hebrew melody used in the latter oratorio appears with the composer's harmonies as No. 144 in the collection just referred to. The trio from the *March of the Israelites* is adapted in the "Hymnal Companion," No. 31, to the somewhat rare metre of a ten-lined 7s.

#### 6.—HYMN TUNES ADAPTED FROM ROMAN CATHOLIC CHURCH MUSIC.

The common-place production known as *Stella* is culled from a Roman Catholic hymnal, for what reason we have never been able to discover, but it is not an adaptation, as is the tune to the words, "The strife is o'er, the battle done!" (No. 180 from the "Hymnal Companion"). This adaptation is by Sir R. Stewart, and affords another of those rare cases in which the perpetrator of these arrangements has appended his name to his workmanship. The well-known *Agnus Dei* in G, from one of Naumann's Masses, has been somewhat effectively arranged as an 8.7. D.

#### 7.—HYMN TUNES ADAPTED FROM ANTHEMS.

Here, we imagine, the majority of our readers will at once think of the tune *Farrant* adapted from Farrant's anthem, "Lord, for Thy tender mercies' sake," a composition which has been ascribed to John Hilton. The tune "St. Andrew" (No. 351, in the "Bristol Tune Book") is an adaptation from Joseph Barnby's "Sweet is Thy mercy." In this division we may perhaps place the arrangement of Calcott's "Forgive, blest shade!" which is set to Bishop Bickersteth's hymn, "Come ye yourselves apart," in the "Hymnal Companion," No. 539.

#### 8.—HYMN TUNES ADAPTED FROM SONGS AND PART-SONGS.

Among the former of these two classes we have a very uncongregational arrangement in the "Congregational Psalmist," No. 257, of one of Beethoven's songs. Even Dr. Arne's "Where the bee sucks" has been actually arranged as a hymn tune by some enterprising genius. But the singing of this would be less incongruous than the singing of the hornpipe *Helmley* or that musical platitude yeleft *Rousseau's Dream*. Mendelssohn's Part-songs have supplied us with the tune *Ellesmere* ("Bristol Tune Book" No. 246), set to the sacramental hymn, "Bread of the world, in mercy broken."

As this list does not aim at being exhaustive it behoves us now to bring it to a close. In so doing we cannot but feel surprised that, as before remarked, the majority of adaptations do not bear the names of their adapters, which would seem to imply that those unknown individuals must have had some doubt as to the legitimacy of their handiwork. But whatever may be said for or against the skilful adaptation of hymn tunes from classical sources, we are bound to admit the charm and effect of many hymn tunes so adapted, and see no reason at present why such tunes should not retain their popularity for many years to come. To sneer at an adaptation simply because it is an adaptation is an easy task. To discriminate between adaptations good and evil is a far higher—and perhaps a more profitable—occupation.

## Nonconformist Church Organs.

ST. MARY'S BAPTIST CHAPEL, NORWICH.

Built by Messrs. Norman Brothers & Beard, Norwich.

*Pedal Organ, containing 3 Stops, CCC to F, 30 Notes.*

	Pipes.	Feet.	Pipes.
1. Open Diapason . . . . .	metal	16	30
2. Bourdon . . . . .	wood	16 tone	30
3. Violoncello . . . . .	metal	8	30

*Choir Organ, containing 7 Stops, CC to A, 58 Notes.*

4. Salicional . . . . .	metal	8	58
5. Dulciana . . . . .	metal	8	58
6. Lieblich Gedact . . . . .	wood and metal	8 tone	58
7. Dulcet . . . . .	metal	4	58
8. Flauta Traverso Harmonique . . . . .	metal	4	58
9. Flautina Harmonique . . . . .	metal	2	58
10. Clarionet . . . . .	metal	8	46

*Great Organ, containing 9 Stops, CC to A, 58 Notes.*

11. Double Diapason . . . . .	wood and metal	16	58
12. Open Diapason . . . . .	metal	8	58
13. Stopped Diapason . . . . .	wood and metal	8 tone	58
14. Wald Flute . . . . .	wood	8	58
15. Gamba . . . . .	metal	8	58
16. Principal . . . . .	metal	4	58
17. Flute Harmonique . . . . .	metal	4	58
18. Mixture of 3 rows of Pipes . . . . .	metal { 12th, 15th, 22nd }		174
19. Trumpet . . . . .	metal	8	58

*Swell Organ, containing 11 Stops, CC to A, 58 Notes.*

20. Lieblich Bourdon . . . . .	wood and metal	16 tone	58
21. Violin Diapason . . . . .	metal	8	58
22. Rohr Gedact . . . . .	wood and metal	8 tone	58
23. Viol de Gamba . . . . .	metal	8	58
24. Vox Celeste . . . . .	metal	8	46
25. Principal . . . . .	metal	4	58
26. Lieblich Flute . . . . .	metal	4	58
27. Mixture of 3 rows of Pipes . . . . .	metal { 8th, 12th, 15th }		174
28. Hautbois . . . . .	metal	8	58
29. Horn . . . . .	metal	8	58
30. Vox Humana . . . . .	metal	8	58

*Couplers to connect the Manual and Pedal Keys.*

- |                    |                    |
|--------------------|--------------------|
| 1. Swell to Pedal. | 4. Swell to Great. |
| 2. Great to Pedal. | 5. Swell to Choir. |
| 3. Choir to Pedal. | 6. Choir to Great  |

*Pedals of Combination, double acting, to Great Organ.*

1. Draws Stop No. 12, and reduces all stops to the same.
2. Draws Stops Nos. 12, 13, 14, and 17, and reduces all to the same.
3. Draws all the Great Organ Stops.

*Pedals of Combination, double acting, to Swell Organ.*

1. Draws Stops Nos. 23 and 24, and reduces all stops to the same.
2. Draws Stops Nos. 20, 21, 22, 25, and 27, and reduces all to the same.
3. Draws full Swell.

*Double Acting Pedal to draw the Pedal Open Diapason, and couple Great Organ to Pedal Organ.*

The Swell has a Tremulant acting on all the Stops. The Swell Pedal is placed over the Pedal Note E.

The Blowing Arrangement is of a novel character; the feeders are vertical, driven by double eccentrics, turned by a fly-wheel, acting on a pinion, which rotates four times to each revolution of the driving-wheel.

## The Relations between Choir and Congregation.

By CHARLES DARNTON.

AMONGST Nonconformists there will hardly be a difference of opinion as to whether the choir should lead and supplement the congregational singing, or should perform the musical part of the service without reference to the congregation; whether, in fact, the choir should sing *with* or *to* the people. All will probably agree that the province of the choir, the only reason for its existence, is that it may guide and support the congregation in the part which properly belongs to the latter, and not that it may perform music to which the congregation is merely the audience. There is, indeed, a third alternative, and one which is being more and more recognized as a perfectly reasonable, and often desirable, arrangement; namely, that while the choir should mainly exist to lead the congregation in its part of the service, yet, if it is efficient, it may also very well, at suitable times, and under certain conditions, sing an anthem or other work alone, which it may be unsuitable for a promiscuous assembly to attempt. This may be done, not by any means as a mere performance to please either the congregation, or perhaps only the members of the choir themselves, but as a real act of devotion; and this not only on the part of those who sing, but also on the part of those who hear, for it is a fallacy to suppose that the singing, any more than the prayers, may not be acts of devotion because not audibly expressed by all, though some seem to hold this opinion.

Now if the idea above expressed as to the chief function of the choir, be the true one, is it not quite unreasonable and unwise to affect to look on the choir as a distinct body from the congregation, more or less antagonistic in its attitude, as is so often done? This foolish feeling is at the foundation of more than half—might we not almost say *all*?—the squabbles and milder forms of friction that occur from time to time, even in our boasted liberal Church life to-day. Why, we would ask, is a group of say twenty or thirty ladies and gentlemen—or if it be so, those who do not aspire to be called “ladies and gentlemen,” but who may be quite as good for all that; for human nature, especially if Christian, is not affected very greatly by rank and position—why are these who band themselves together for a good work to help the Church, and are called the “Choir,” for convenience, to be so sharply distinguished from the “Congregation,” as if composed of a distinct kind of animal, and made subject to criticism and remark which would hardly be passed on others? And if we come to fair criticism, the fact is, that it is more often the “congregation” that is at fault than the “choir” when the music of a church is defective; for it is seldom recognized that it is the duty and proper part of *all* to offer praise—not by deputy, although assistance is desirable—but as a congregation; and this cannot be efficiently done without thought and care. And we would ask, How many of our Churchgoers, or Church members take any trouble at all in this matter?

There can be little doubt that in an average congre-

gation there are many more good singers than there are in the choir. It is not convenient for some to join the choir, or it is not desired by many who could help in this way, for various reasons—the most silly of which is perhaps the most frequent, namely, that there is something not quite “genteel” in doing so, that it is in some way derogatory to one’s “position” forsooth!

Be this as it may, however, we contend that there is in most congregations material for good sound singing, and it is mainly the fault of the people if it is not developed. We fear it is only too true that a large proportion of those who can sing very well to please themselves and their friends in their homes, or in social gatherings, will scarcely utter a sound, or at best only “warble” a feeble undertone, when engaged in the service of praise to God in His house. This is a great evil, and tends to many other evils. The glow of devotion is lost, the warmth of united praise is chilled, and what should be a delight and inspiration is turned into a dull, spiritless, unmeaning and wearisome performance.

In the Church of England the growth of congregational singing has been very marked during the last twenty-five or thirty years. There may be reason in the complaints which are now being made, that the choir is robbing the congregation of its part in the service, but still a great advance has certainly been made since the older time referred to. In those “old times,” before “Hymns Ancient and Modern” had roused the interest and won the confidence of the people, the “clerk” did duty for the congregation, saying the responses and leading the charity children; and even after the clerk was deposed, sometimes the “beadle,” although not officially, led, and gave some sort of articulate effect to the mumbling of the congregation in the responses, while a more or less decent choir sang the canticles and hymns, the congregation being for the most part silent. But the “forward” movement of the last thirty years has altered all that very much, and now the choirs more truly lead the responses; though we fear, sometimes, in consequence of too high a pitch of intoning being adopted, and from too much haste, the congregations are not able very largely to keep pace with them. Sometimes indeed it may be said that not only do the choirs “lead” the responses, but “run away with them.” But in the psalms and canticles, when chanted, most congregations join fairly well, while in favourite hymns there is often much heartiness, although it is always “unison” singing.

With us Nonconformists the singing is generally the only part in which the congregations can take an audible part, and surely they should seek to do this with something like spirit and efficiency. There is plenty of material, and if, instead of lazily listening to the choir, or cynically criticizing it, all would strive to do their best in this, their own department, we should have less complaints of poor singing, and less difficulty and friction in the management of our musical affairs.

But some will say, “If congregations are to sing we must employ only simple and well-known tunes.” Not to go into the question of what are “well-known”

tunes further than to say that tunes can only become well-known by being *well used*, and all tunes were “new” once, we would remind those who contend so earnestly for the old as against the new, that there is to-day perhaps quite as large a number who say, “Let us have something a little fresh; we are wearied with the constant repetition of the same things; we want more variety.” This desire is felt not only by members of our choirs, but is shared by many in our congregations. Those, therefore, who have the responsibility of choosing the music should have all due consideration; they have to please (if they can) both parties, and each must “give and take” a little. Old, well-used music is not necessarily “worn out,” and after some fresh music has been used we often come back to the old with new pleasure; but it needs this interchange of the old and the new to prevent the gloom of dull monotony from taking the place of animated interest. The director of the music should endeavour to “bring out of his treasury things new and old.”

And a word to our choirs. Is there not amongst us sometimes a little too much craving for novelty? And are we not rather restive if requested to practise some “old” tune or chant which, perhaps from want of care does not “go” as well as it should? And is there not often some reason in the remark we sometimes hear: “It is a pity the choir does not practise to sing the old tunes better instead of trying these new ones”? Albeit, sometimes, the fault-finding may be unreasonable, and even unkind, and probably those who make the remark are as much in fault in the matter as those they criticise; for have we not shown that the congregation has as much responsibility in the matter as the choir? But there is, we fear, sometimes ground for the statement that our choirs sing the hymns carelessly, without expression and point, and give all their thought and attention to work which is quite outside the church service. This should not be. Surely it is better to sing even the “common” music, which “everybody knows” well, than to be always seeking after “new pastures,” and a careful run through some well-known chant or anthem will sometimes bring out new expression and revive the old interest. At all events, what is sung should be sung so well that a step onward may be seen to be both reasonable and practicable. If the aim of both choir and congregation be mainly the glory of God, and not their own pleasure, they will be content to do their best with what will most truly tend to this end, and will doubtless find in both “old” and “new” means to do a little to advance His Kingdom.

We would venture to add a few words on a subject on which much difference of opinion exists, and which may perhaps be thought rather beyond the scope of a musical article. We are disposed to think that a partially liturgical service would tend to deepen the feeling of oneness between the minister, choir, and congregation; and that in many respects it would be an improvement on our Nonconformist method of conducting public worship. It is not every minister who can put the general desires of a promiscuous assembly into simple and suitable form, so that all can unite



in his prayers. He may use very beautiful and expressive language, but it may be far beyond the ordinary apprehension and feeling; or his prayers may be chiefly the formal repetition of "sound words," but without much life and meaning; and in either case without any responsive part for the congregation. A simple form, culled from the Book of Common Prayer, or other quarters, in which provision could be made for congregational responses, which might be led by the choir, would, we believe, be generally most helpful, and meet the wants of "all sorts and conditions of men" much better than the kind of service we usually find in our churches.

The responsive form especially would greatly tend to keep the attention and stimulate the devotional spirit; while, if wisely and not exclusively used, it need never degenerate into a mere perfunctory exercise. This kind of service has, we believe, been attempted in certain quarters, with what result we are not able to know positively. But probably our churches are not yet quite prepared to take up the idea successfully. The time may come, however—and, indeed, seems to be approaching—when such methods will become general.

#### EASTERN VALLEYS CONGREGATIONAL CHORAL UNION.

THE third annual festival of this Union was held in Mount Pleasant Chapel, Pontypool, on Monday, the 1st ult., under the conductorship of Mr. E. Minshall. Choirs from Abersychan, Upper Cwmbran, Garndiffaith, Griffithstown, New Inn, Pontnewydd, Pontypool, and Sebastopol (together numbering about three hundred voices), took part, and were seated in the galleries, the area being reserved for the congregation. The book of music was made up of hymns and chants selected from the "Congregational Church Hymnal" and the "Bristol Tune Book." For some months the various choirs had been preparing for the festival, paying particular attention to expression, time, correct intonation, etc.

There were two meetings, one at three and the other at half-past six. The chair in the afternoon was taken by the Rev. M. Evans. There was a very large congregation. Owing to the late arrival of the London train at Newport, Mr. Minshall missed the train for Pontypool. The Rev. D. Davies (a capable musician, by the way), therefore, took his place till his arrival, and conducted the choirs through several of the hymns, pointing out several defects in expression. When Mr. Minshall arrived he took the *bâton*, and concluded the afternoon programme.

At the evening meeting Mr. G. H. Daniel presided; and an excellent chairman he made. The chapel was very crowded, rows of seats being placed in the aisles. The hymns were sung with much spirit and with great attention to devotional feeling. The chanting was not very satisfactory. The fact is, that to all the choirs chanting was quite new, and they therefore hardly knew how to set about it, and all having practised separately, did not add to the uniformity. After repeated attempts, however, the general idea of chanting seemed to be understood. The metrical chant was sung remarkably well. Mr. W. A. Thomas, of Pontypool, accompanied very efficiently. During the meetings addresses were given by various ministers and other gentlemen. The conductor addressed his remarks in the afternoon to the singers and in the evening to the congregation, pointing out what both could do to promote

good singing in their chapels. Great credit is due to the choirs for the attention they gave to the preparation of the music, especially as only hymns and chants formed the programme.

### Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

#### METROPOLITAN.

BLACKHEATH.—The Sunday School Anniversary Services were held at the Congregational Church in November. The Rev. C. Wilson conducted the morning and evening services, and in the afternoon the Rev. Andrew Mearns gave an address to the children, in the course of which he took occasion to compliment them on their singing. The music included Harding's Anthem, "All hail the power of Jesu's Name," Maunders' *Magnificat* in C, and several appropriate hymns and solos, amongst which should be specially mentioned Paxton Hood's "There's a beautiful land," sung to music composed for the occasion by the organist of the church.

CAMDEN TOWN.—The second of the series of free musical services took place at Park Chapel on the 3rd ult., when selections from *The Creation* were given by the choir, with Miss Etta Wright for the soprano solos. Miss Wright gave a charming rendering of "With verdure clad," "On mighty pens," and the solo in "The marvellous work." Mr. Drewett, A.C.O., as usual, accompanied in excellent style and played organ solos. Mr. Darnton conducted.

CLAPTON PARK.—On Monday, the 8th ult., an organ recital was given in the Congregational Church, by Mr. Robert Hainworth, F.C.O., who, till recently, was organist and choirmaster of the church. Mr. Hainworth was assisted by Miss Eleanor Rees and Mr. Albert James, who very ably rendered vocal solos; Mr. David Davies, organist and choirmaster of Clapton Park, accompanied on the piano in his usual able manner. During the evening a silver collection was taken on behalf of the organ fund, which has recently been renovated.

HACKNEY.—A few evenings ago the pastor of the Old Gravel Pit Chapel (Rev. J. de Kewer Williams), choir, and friends, met to perform a very pleasant ceremony, namely, that of presenting Miss Frost (now Mrs. Rubardt), who has so long and ably filled the post of organist at this place of worship, with a handsome marble and bronze timepiece and ornaments to match. The wedding took place at Stamford Hill Congregational Church, on November 1st, and the happy couple having just returned from their honeymoon, the choir wished to mark the event by a presentation in which pastor, deacons, and some friends in the congregation heartily joined. Mr. W. M. Dabbs, with congratulations, spoke in high praise of services by the lady, rendered during past years, after which the pastor in well-chosen words, asked Mr. and Mrs. Rubardt to accept the present, and at the same time the best wishes of the subscribers. Mr. Rubardt appropriately acknowledged the compliments paid to his wife, and thanked all friends for the kindness shown them.

KENTISH TOWN.—An excellent concert was given on the 16th ult., under the direction of Mr. A. J. Hawkins. The silver collection, which realized over £13, was in aid of Mrs. Ginever's Orphan Homes. A choir of about eighty voices sang several choruses, anthems, and carols remarkably well. The soloists, Miss Emily Davies and Mr. Alexander Tucker, each responded to

well deserved encores for their songs, "The Star of Bethlehem" and "The Two Twilights." Miss Emily Davies and Mrs. A. J. Hawkins gave a careful rendering of Gaul's duet, "They shall hunger no more." Mr. James E. Philp presided at the organ with great ability, his accompaniments being rendered with much taste. He played three solos (Bach's Fugue in G minor, an "Intermezzo" by Macbeth, and the Allegro and Toccata from Widor's Fifth Symphony) remarkably well. During the interval about fifty of the orphan children sang songs very sweetly—their neat and healthy appearance winning the appreciation of the assembly. The whole proceedings reflected the highest credit upon the conductor, Mr. A. J. Hawkins.

**LAMBETH.**—The bright and cheerful aspect of the interior of Upton Chapel on Wednesday evening, the 10th ult., was in striking contrast to the dense fog and gloom prevailing out of doors. Under the circumstances a large audience was of course out of the question, but those who braved the fog, and found their way to the chapel (no easy matter) were rewarded by assisting at what was unanimously voted to be the best and most enjoyable concert yet given at Upton. The rendering of the various numbers was so good throughout that it would be invidious to particularize. Although the listeners were few they were most appreciative, and evinced their pleasure by contributing between £5 and £6 to the collection—a sum which, with the sale of the programmes, was, we are glad to say, more than sufficient to defray expenses. Mr. Benson as usual acted as organist, accompanist, and conductor.

**WESTBOURNE PARK.**—An evening concert was given at the Westbourne Park Chapel by the Westbourne Park Choral Association, on Tuesday, the 9th ult., in the presence of a large number of people. The pieces selected were Handel's *Acis and Galatea*, and Schubert's *Song of Miriam*. A choir of about fifty voices sang the choruses in a manner well worthy of praise, reflecting great credit on the conductor, Mr. Rowland Briant, R.A.M. The choruses were all excellently sung. The soloists were very good, and received loud applause for their renderings. Madame Barter sang splendidly. Mr. Harry Stubbs also sang exceedingly well. Mr. Ben Grove, the possessor of a grand deep bass voice, deserves special mention for the way in which he sang the part of "Polyphemus." A word of congratulation must be given to Miss Frances Goodall, who so ably accompanied on a Brinsmead pianoforte.

**WOOD GREEN.**—A new organ containing twenty-five stops (including couplers) has just been placed in St. James's Presbyterian Church, Wood Green. It was opened on the 11th ult., by Mr. Fountain Meen, who gave a recital. The following was his programme:—Sonata in G minor (Gustav Merkel); Minuet (from symphony in G minor) (Sir W. S. Bennett); Fugue in F (E. Bernard); Adagio from the "Scotch" Symphony (Mendelssohn); Allegretto in B minor (Guilmant); Pastorale (E. T. Chipp); Festive March (Henry Smart).

#### PROVINCIAL.

**ASHTON-UNDER-LYNE.**—On the 9th ult., the choirs of the Congregational Chapels of the district, including Albion, Ryecroft, Stalybridge, Denton, Dukinfield Hall, Crescent Road, Charlestown, and Hooley Hill, and also the choir of Ryecroft School, held a very successful festival in the Skating Rink. The united choir numbered over 200, and the soloists were Miss Lizzie Burgess, soprano, and Mr. Cuthbert Blacow, tenor. The accompanists were Messrs. J. R. Ogden, A. B. Moores, and T. Sterndale; violoncellos, Messrs. Castle, Avison, and Shirt; double basses, Messrs. Hawkins and Entwistle. In the first place all joined in singing the noble "Old Hundredth Psalm." Then came Wesley's anthem, "Blessed be the God and Father," which

was very effectively rendered. Mr. Blacow then gave a taste of his quality in the solo, "Then shall the righteous" (Mendelssohn). His clear, round, mellifluous voice, with no suspicion of a harsh note anywhere in his register, could not fail to please. Following came the beautiful anthem, "What are these?" (Stainer). Miss Burgess then sang the favourite song of Piccolomini, "Saved by a child," and almost secured a recall. "Judge me, O God!" a motet by Mendelssohn, went superbly. A duet by Miss Burgess and Mr. Blacow, "Love Divine" (Stainer), was very pleasing. "Oh praise the Lord of Heaven!" (Goss), a loud song of praise, gloriously rendered with heart and spirit, brought the first part of the programme to a close. The second part opened with the familiar hymn, "All hail the power of Jesu's Name." A hymn, "God save the people," to the tune *Commonwealth*, was given with firmness and vigour, as if inspired with the spirit of the old Ironsides. Then came a chant by Elvey, "Rejoice in the Lord, O ye righteous!" rendered with a massive dignity which was very impressive. "In native worth," by Mr. Blacow, was marred by the accompaniment. Then came the anthem, "I will lay me down in peace" (Hiles), Mr. Blacow taking the solo. Miss Burgess secured a recall in her song, "Waiting for the King," but a repetition was not granted. The climax came with the "Hallelujah Chorus." During the proceedings the Revs. J. Hutchison and Thomas Green gave addresses. To Messrs. W. S. Garret and Thomas Bellam great credit is due for the able manner in which they arranged the festival.

**BURTON-ON-TRENT.**—The members of the Nonconformist Choir Union gave their second concert in the Salem Lecture Hall, Burton-on-Trent, on the 1st ult., and though the weather was very unfavourable the audience was an excellent one. The choir numbered seventy voices, the parts being pretty evenly balanced. An excellent rendering of the Choral Music in the 1890 Palace Festival Programme formed the main feature of the concert, and the singing of the choir reflected great credit upon the able and painstaking conductor, Mr. John Frost. In the anthem, "And the glory of the Lord," the semi-chorus was sung by Mrs. Hutchinson, Misses Yeats, Mason, Adcock, and Messrs. Dickinson, Gallimore, Phillips, and Hutchinson; and that in "O clap your hands!" was taken by the same ladies and gentlemen, with the exception of Mrs. Hutchinson, Miss Yeats and Mr. Dickinson, whose places were filled by Miss Watts, Miss Edith Mason, and Mr. Bamford respectively. The best rendered pieces were "The Lord is my Shepherd," "O clap your hands!" "Then round about the starry throne," and "Drops of rain," the expression being excellently marked. The audience showed its appreciation of the efforts of the choir by the frequency and heartiness of the applause which was accorded. The soloists were Miss Mary Sheldon, of Uttoxeter, and Messrs. Gallimore and Phillips, members of the choir. Miss Sheldon sang, "Hidden Jewels" (F. S. Gardner) and "The Children's Home" (Cowen), and in response to an *encore* for the latter she gave "Dolly's Revenge" in first-class style. Miss Sheldon possesses an excellent voice, which she uses with good taste. She also sang with Mr. Gallimore the duet, "Home to our Mountains," and so pleased were their hearers it had to be repeated. Mr. Gallimore also sang the solo, "My soul is athirst for God," for which he received an *encore*, and responded by singing "Comfort ye" and "Every Valley," from Handel's *Messiah*. Mr. Phillips, who possesses a capital bass voice, gave "Honour and Arms" (Handel), for which he was heartily applauded. Mr. Frost sang the old Irish melody, "Father O'Flynn," and the audience would fain have heard him again, but owing to the lateness of the hour an *encore* was declined. The duties of accompanists were admirably fulfilled by Miss Mary L.

Port (piano), and Mr. Edwin Slater (harmonium), the former also giving as a pianoforte solo the Largo movement from Beethoven's Sonata, Op. 10, No. 3.—On the 12th ult., the second annual meeting of the Union was held, when a very satisfactory report was given. During a short interval the Hon. Sec. (Mr. W. G. Hutchinson) gave some details as to the formation and working of the Union, and stated that an attractive programme had been arranged for the next Palace Festival, also pointing out that the Union enabled choirs to practise a better class of music than would be possible for small separate choirs. The Revs. T. Pearson (Congregationalist), W. Hanson and W. Slater (Baptists), and J. Robertson (Presbyterian) attended the concert, while other ministers wrote regretting their inability to attend. The Burton branch is now well established, the weekly rehearsals being well attended.

CARDIFF.—Dinner-hour concerts have been started in connection with Hannah Street Chapel.

CHEADLE.—A new organ is to be placed in the Congregational Church.

CHELMSFORD.—A sweet-toned new organ, built by Mr. F. A. Slater, of Bow, was opened by Mr. E. Minshall, in Baddow Road Congregational Church, on November 25th. The instrument contains twenty stops (Great 8, Swell 9, Pedals 3), and three couplers, and is placed in the apse behind the pulpit. The Rev. Colmer B Symes conducted the service and preached a most appropriate sermon from Psalm c1. The choir sang Elvey's anthem, "Arise, shine, for thy light is come!" with much spirit. The large congregation joined very heartily in the hymns. At the close of the service Mr. Minshall gave a short recital, which was very attentively listened to.

DUKINFIELD.—On Sunday, the 7th ult., special services were held (on the occasion of opening the new organ) at the Wellington Chapel. Mr. C. H. Waterhouse kindly presided at the organ, and Mr. Leonard Hinds conducted. In the afternoon the choir was largely augmented, the principals being Miss Marjorie Eaton (a pupil of Mr. Shakespeare, of London) and Mr. Schofield. Miss Eaton sang "Pious Orgies," Piccolomini's song "Pardoned," and "The Marvellous Work." She has an excellent voice, and her singing was greatly admired by the crowded congregation. Mr. Waterhouse played "Andante" in D (Silas) most perfectly. In the evening Miss Eaton again sang, "As pants the hart," "On mighty pens," "The Better Land;" her singing and lovely voice being much admired, particularly in the two latter solos. The Rev. James Ogden, of York, preached.

ELLAND.—The organ in the Wesleyan Chapel was used for the last time previously to the pulling down of the chapel for rebuilding, at a recital given by Mr. S. E. Worton, the former organist and choirmaster, on the 7th ult. The programme comprised extracts from the works of Guilman, Salome, Lemmens, Bach, Handel, and Mozart, besides an improvisation and a composition by the organist, which was loudly re-demanded. Mr. J. Peel was the vocalist.

FOLKESTONE.—Mr. Minshall delivered his lecture on "Congregational Psalmody," in the Congregational Church, on Wednesday, November 26th, the Rev. A. J. Palmer presiding. The choir had carefully prepared the illustrations under the direction of Mr. F. C. Lepper. Miss Kingsmill accompanied with much taste.

LEICESTER.—A new organ has been placed in Harvey Lane Chapel.

LINDLEY.—On Sunday afternoon, the 6th ult., the third of the services for men was held in the Zion Chapel, over a thousand being present. The service was varied by an organ solo by Mr. S. E. Worton, R.A.M. (Hon. Cert.), the organist and choirmaster; and

the trio, "On Thee each living soul," from *The Creation*, was nicely given by Miss Battye and Messrs. White and Moore.

MANCHESTER.—Mr. Henry Coupe, formerly organist and choirmaster at Victoria Wesleyan Chapel, has recently been appointed to a similar position at Cheet-ham Hill Wesleyan Chapel.

MARPLE CONGREGATIONAL CHURCH.—A musical festival was recently given at the Congregational Church. The chorus consisted of about eighty voices, and was assisted by the Stockport branch of the Non-conformist Choir Union, Mr. Wright Bowers being the conductor, and Mr. George Platt presiding at the organ. The choral items were those given by the Nonconformist Choir Union at the Crystal Palace in June last. They were all excellently rendered. Mr. George Platt played two organ solos in capital style. Mr. R. Howard contributed "How vain is Man!" Miss Butterworth and Mrs. Bailey sang, with taste, "O lovely peace!" and Mr. C. Openshaw deserves a word of praise for his efforts in Gounod's *Nazareth*.

NEWCASTLE.—The Presbyterians have given a Service of Song, the chorus numbering 900 voices.

NORWICH.—A string band is being formed in connection with the Young Men's Guild at Prince's Street Chapel.

OAKENGATES.—A new organ has been built in the Congregational Church.

OSWESTRY.—On Monday, the 15th ult., Mr. Minshall lectured in Christ Church on "Congregational Psalmody" to an attentive audience. The choir, augmented from other choirs of the town, sang the illustrations with much taste under the direction of Mr. W. W. Coulson. Mr. J. H. Ollerhead presided at the organ.

RINGSTEAD.—An American organ has been presented to the Baptist Chapel by Mr. P. L. Kitchen.

SALTAIRE.—The choir of the Congregational Church gave a performance of Mendelssohn's *Athalie* on November 30th, in aid of the improvement fund. Mr. G. L. Salt presided at the organ, and Mr. S. Hammond conducted.

STAINLAND.—The Choral Union gave *St. Paul* on the 13th ult. Principals: Miss Hardy, Miss Akroyd, Mr. Kemp, and Mr. Browning (Leeds). Messrs. S. E. Worton, R.A.M. (Hon. Cert.) and A. Brook were at the piano and harmonium, and Mr. J. V. Binns conducted.

STOCKPORT.—An excellent concert was given by the Stockport and District Nonconformist Choir Union on the 15th ult. Part I. was "Selections from the *Messiah*." Three choruses were given in capital style. Mr. A. Wilkinson sang "Comfort ye" and "Every Valley" with great taste. Miss E. Lomas and Miss Pidgeon likewise sang solos with much acceptance. Part II. was "Miscellaneous." Mr. Herbert Wild contributed two organ solos, for which he was *encored*. The part-songs were rendered with much expression. Messrs. Norris and R. Howarth gave two songs, which were loudly applauded. The Rev. H. Ward-Price gave a short address. Mr. John Lloyd was an efficient conductor, and Mr. Herbert Wild ably accompanied.

## Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

### THE ALTERATION OF HYMNS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I wish you a new year as bright and useful in the service of the Churches as the past has been. Your



aim, I know, is to do more than merely affect our music; it is to reach, with guiding and helpful words, the very devotion and worship which may find expression in music, and which in its turn fitting music may intensify and deepen. I have been much interested in various articles on hymns, and, subordinately, on alterations of hymns. Your writers have, for the most part, with proper literary enthusiasm, been anxious for the preservation of hymns in their original form. There is, however, one view of the question to which no attention has been given, and to this I will, with your permission, refer next month. In the meantime I wish to point out a mistake into which a recent writer fell in reference to one hymn, which, at all events, I for one regard as a hymn of great beauty, and fitted to be most helpful to the young. This is what some have supposed to be a new version of the familiar hymn, "Just as I am;" to which Mr. Hunter, in his valuable collection of hymns, has introduced us. If Mr. Hunter had along with this seen it right to retain in his book the old one also, there would never have been any suggestion of his having attempted so thoroughly to alter the old and familiar hymn. Indeed, the two hymns are so entirely different that, though the second is plainly founded on the first, criticism, I think, shows that itself is somewhat wanting in the critical faculty, in even suggesting that one is no more than an alteration of the other. The hymn is not Mr. Hunter's at all, and has a history of peculiar interest. A year or two ago Mr. Morlais Jones was delivering an address at Caterham School, and expressed the hope that some one might be led to write for boys a hymn of consecration that would do for them what "Just as I am" had done for large numbers of the grown-up. It was this that touched the tender and musical heart of my friend Miss Hearn (Marianne Farningham) and led her to write this hymn,—a hymn which I should like to know was in the hands of every boy in our Public Schools.—I am, yours truly,

T. GASQUOINE.

#### CONGREGATIONAL ANTHEM SINGING.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I have read with considerable interest the correspondence that appeared in the *Musical Times* lately on Congregational Singing, although I noticed no one seemed to touch the question of Congregational Anthem Singing.

This method, however, seems only to exist in our own churches where anthems are used; and as I have had several years' experience—not only in a choir in one of our leading churches in London, but also as an attentive listener in others of our churches where I have attended—the opinion I have formed on this question has decided me that this mode of singing anthems by the congregation is perfectly devoid of reason, and the sooner we see the last of it the better.

In the first place I contend that anthems were never composed or thought of for congregational singing. Take for instance the anthems of early composers, such as Purcell, Boyce, Greene, Weldon, the last three of whom were principally Church musicians. I think we may fairly take it that they were most probably written for their choirs, or at all events for a body of voices trained to do justice to them, and *not* for a congregation. Their anthems are so intricate (even when properly rendered) that it is as much as a good choir can do to sing them, much less for a congregation to attempt them. Yet, in Dr. Allon's Book of Anthems and Chants, we find some of these composers' anthems, with others equally as difficult, which the congregation in nearly all our churches are, or at all events were, expected to take part in. Where does the satisfaction lie in attempting anything of this sort?

There are also anthems in the "New Congregational Hymnal" which were, I am sure, never written for a congregation, viz.:—Barnby's "Abide with Me" (with *solo* parts, which, for instance, the congregation in my own church have no hesitation in singing,—I need not say with what appalling musical results); Smart's *Te Deum*, or any other anthem in which the chief beauty lies in the expression, notably in Gounod's "Jesu, Word of God."

Apart from any choir performance, inasmuch as the congregation can join heartily in the hymns and chants, surely they could leave the anthem, which was originally intended for a choir, to those who act as such, without any feeling of grudging that which does not rightly belong to them.

Some of our churches are, I am glad to say, fully alive to this fact, and in no better way could this be shown than in the case of the City Temple, where the anthems are rendered capably by the choir and listened to with the very apparent satisfaction of the entire congregation.

I must apologize for intruding so much on your valued space, but as I think this subject is an important one, it should be brought before the attention of our churches where the prevailing custom exists.

Enclosing my card,—I remain, yours truly,

MUSICUS.

#### SOFT VOLUNTARIES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—As I believe you have had numerous letters stating a want of good opening voluntaries, of moderate difficulty, and occupying about three minutes in performance, I am led to give my experience on the matter. Although having a *répertoire* of organ music consisting of eleven volumes, containing about 150 pages each, I have until lately felt a want of music, being both melodious and devotional, suitable for the opening or offertory voluntary; but on being recommended by a friend to try George Calkin's Soft Voluntaries (twelve numbers published by Novello), I purchased them, and with the exception of Henry Smart's works—which, by the way, are not to be surpassed—I value them more than any other voluntaries I have. The themes are so melodious and full of originality that I can recommend them to all my musical friends.

My own plan, as regards repeating voluntaries, is to keep a register and enter in pencil when played, taking care not to repeat (unless in special cases) for three months, whilst at the same time increasing my *répertoire* by playing a new piece every week.

Hoping I have not trespassed too heavily on your space,—I am, yours faithfully,

HENRY W. DUNKLEY, Organist,

Bethnal Green Road Congregational Church.

#### Reviews.

*Magnificat and Nunc Dimittis in F.* By Dr. Frederick J. Karn. (Weekes & Co, 14, Hanover Street, W. 4d.)—A very useful setting of the Evening Service. The frequent alternation of unison and part-singing is effective.

*Kyle's Scottish Lyric Gems.* (Glasgow: Joseph Ferrie, 4, Bath Street; London: Marcus Ward & Co.)—This volume makes a handsome gift-book. It is a collection of over 200 of the Songs of Scotland, with symphonies and pianoforte accompaniments by Mr. T. S. Gleadhill. Many of the lyrics are copyright, and first published in this collection.

"*The Voice of Jesus*" and "*What is Man?*" Two anthems by T. Brookfield, (F. Pitman, 20 & 21, Paternoster Row, E.C. 3d. each.)—Two perfectly easy anthems, the former being the more effective.

We have received the following from Messrs. Novello & Co.—*Album of English Song*. No. 1: Songs by Thomas Augustine Arne, 1s. 6d.—Lovers of Arne's music here have a good selection of songs including the usual favourites. No. 11: Songs by Sir H. R. Bishop, 1s. 6d.—An excellent edition, containing twenty of Bishop's songs edited by W. A. Barrett.

*Six Songs*, by Oliver King, 2s. 6d.—There is certainly nothing commonplace about these songs. They are well written and well worth careful study.

*The Silver Star*. A cantata for female voices, by N. Kilburn, 1s. 6d.—Those seeking a short cantata for ladies' voices will do well to look at this work. It consists of eleven numbers, all of them melodious and effective and free from difficulty.

*Extemporization*, by Dr. Sawyer, 2s. *The Double Bass*, by A. C. White, 3s.—There are two of Novello's excellent Primers. Organists will find the first named of great help.

*Original Compositions for the Organ*. Nos. 130, 131, and 132.—The last two numbers contain six short and pleasing pieces by Mr. W. G. Wood. As opening voluntaries they will be valuable. In No. 130 Mr. B. Luard Selby gives us a bold nuptial march.

*Young Tamlane*. A dramatic cantata, by Louis N. Packer, 2s. *The Sleeping Beauty*. An operetta for schools, by W. S. Roddie, 2s. *The Golden Fleece*. A humorous cantata, by Edmund Rogers. *The Lord of Gold*. A sacred cantata, by Edmund Rogers, 2s. 6d. Bayley and Ferguson, 24, Paternoster Row, E.C., and 54, Queen Street, Glasgow.—An excellent series of cantatas. The operetta will be found specially valuable for young people. It is bright and lively and will be popular. Rogers' humorous cantata is very effective. His sacred work we can cordially commend to all choirs.

### To Correspondents.

VOX HUMANA.—It is impossible. It would be interesting information to outsiders; but those immediately concerned would not care for the cost to be made public.

A. J. B.—Thanks. We will consider your proposal. We may be able to carry it out in a month or two.

F. WILLIAMS.—You will find the information in last September's number of the JOURNAL.

W. L.—It is clearly the choirmaster's duty.

S. E. W.—At present we do not see how we could undertake the publication you suggest. We should, however, like to see such a series issued.

The following are thanked for their letters: T. F. (Bristol), A. M. (Ipswich), J. A. (Colne), L. S. (Montgomery), J. T. (Leeds), W. T. (Durham), J. T. W. (Lancaster), D. E. (Hereford), R. V. (Peterborough), T. B. C. (Sandown), G. N. (Falmouth), A. L. (Glasgow).

### Staccato Notes.

SATURDAY evening organ recitals are now being given in Exeter Hall.

ST. PAUL'S CATHEDRAL was crowded when *The Last Judgment* was given on November 25th.

PROFESSOR BRIDGE'S oratorio, *The Repentance of Nineveh* was given for the first time in London by

the Finsbury Choral Association, and was conducted by the composer.

A BANQUET to Mr. Santley, on his return from Australia, is being organized.

MASTER JEAN GÉRARDY, a boy violoncellist, has made his *début* in St. James's Hall. His playing is of a very high order.

GOUNOD has been dangerously ill, but is now better.

THE death of Niels Gade is announced.

### Accidentals.

DOCTOR FORD, the rector of Melton, was an enthusiast in music, and a great humourist. He was especially fond of Handel's music. His admiration of the *Messiah* was carried to such an excess that he never made a journey from Melton to Leicester that he did not sing it quite through.

His performance served as a pedometer, by which he could note his progress on the road. As soon as he had crossed Melton Bridge he began the overture, and always found himself in the chorus, "Lift up your heads!" when he arrived at Brooksby's Gate; and at "Thanks be to God!" the moment he got through Thomastown Tollgate. As the pace of his old horse was pretty regular, he contrived to conclude the "Amen Chorus" always at the Cross in Belgrave-gate.

Although a man of undoubted piety, his eccentricity was at times not restrained, even in the pulpit. He had a good opinion of his own vocal powers, and once stopped his clerk, who had just set the tune, saying, "John, you have pitched it too high; follow me;" then lustily began the tune.

When the psalmody went to his mind he enjoyed it, and in his paroxysms of delight would assume attitudes in the pulpit which could by no means be deemed elegant or fitting.

Once, when preaching a charity sermon at Melton, some gentlemen belonging to the Hunt established in that town entered the church in their scarlet dresses, rather late. He stopped and cried out, "Here they come! Here come the Red-coats! They know their Christian duties; there's not a man among them that is not good for a guinea!"

The doctor himself was a performer, and had an excellent library of music, and always took the *Messiah* with him when on his musical journeys. At the Birmingham Musical Festival once, he was sitting with his book on his knee, humming the music with the performers, to the great annoyance of an attentive listener, who said, "I didn't pay to hear you sing, sir." "Then," said the doctor, "you have all that into the bargain."

"WHAT is 'classical music'?" asked a fair damsel of a "Philistine" companion one day. "Music that's better than it sounds" was the somewhat curt reply.

MANY choirmasters will sympathize with the late Alfred Mellon's mode of dealing with a refractory double-bass player. At the rehearsal of the orchestra for a festival performance, he repeatedly complained of the double-bass player's vagaries. At last he shouted to the offender, "Go, stand behind the organ, and play very softly."

A CHOLERIC Infantry Colonel once addressed his astonished bandmaster thus:—"You must drill your trombone players to move their right arms in exact time together when playing on the march; the way they now work their instruments is most irregular, and I won't put up with it!"